

# ENSEMBLE PLAYERS REPERTOIRE

## DUO'S

Edition A—Piano and Organ  
 " B—Harp and Piano  
 " C—Harp and Organ  
 " D—Harmonium and Piano  
 " E—Harp and VIOLIN SOLO  
or CELLO SOLO  
 —Solo Violin } WITH THE  
ACCOMPANI-  
MENT of  
PIANO  
 —Solo Cello  
 —Solo Flute

## TRIO'S

Edition F—Piano, Violin and Organ  
 " G—Harp, Cello and Organ  
 " H—Harp, Violin and Organ  
 " I—Harp, Violin and Cello  
 " J—Harp, Piano and Violin  
 " K—Piano, Violin and Cello  
 " L—Organ, Piano and Cello  
 Edition M—Two Violins and } PIANO  
or HARP  
 " N—Viola, Violin

## QUARTETS

" O—Piano, Organ, Violin and Cello  
 " P—Harp, Violin, Cello and Organ  
 " Q—Harmonium, Violin, Cello & Piano  
 " R—Harp, Piano, Violin and Cello  
 " S—String Quartet and Harp  
 " T—Harp Ensemble for three or more  
 Harps  
 " U—Harp or Piano, Violin, Cello & Viola

- |  |             |
|--|-------------|
| 1. Serenade Capricciosa "Star of Hope"                 | Pinto       |
| 2. Barcarolle "Venetian Echoes"                        | "           |
| 3. Paraphrase "Cantique Noel"                          | Adams       |
| 4. Paraphrase "Larghetto"                              | Spohr       |
| 5. Paraphrase "Nearer My God to Thee"                  | Mason       |
| 6. Paraphrase "One Sweet Solemn Thought"               | Ambrosio    |
| 7. The Swan  | Saint-Saens |
| 8. Berceuse  | Pinto       |
| 9. Reverie Pastorale                                   | "           |
| 10. Agitato e Serioso                                  | Parkhurst   |
| 11. Invocation   | Snoer       |
| 12. American Fantasia (for 2 Harps or Harp and Pianos) | Pinto       |
| 13. Pastorale  | Pergolesi   |
| 14. Solitudine   | Sodero      |
| 15. Le Soir  | Di Stefano  |
| 16. Rhapsody No. 1                                     | Pinto       |
| 17. Memories   | Previn      |
| 18. Meditazione Religiosa                              | Sodero      |
| 19. Poem "The Rosemary"                                | Pinto       |
| 20. Prelude "Sunset"                                   | "           |
| 21. Allegro Maestoso                                   | Hoberg      |
| 22. Intermezzo (Ideal)                                 | Pinto       |
| 23. "Ode to Spring"                                    | Briglia     |
| 24. "Impression Hebraique"                             | Shilkret    |
| 25. Impression (Appel D'Amour)                         | Garagusi    |
| 26. Melody "Reflective Mood"                           | Hartmann    |

### 9 TRANSCRIPTIONS 9 BY ALBERTO BACHMANN

- |  |                       |
|--|-----------------------|
| 27. Invocation                           | Massenet              |
| 28. Valse Op. 69—No. 1 (Posthumous)      | Chopin                |
| 29. Fleurs D'Amour                       | Borodine              |
| 30. Chanson Hebraique                    | Rimsky-Korsakoff      |
| 31. Melodie Hebraique                    | Eli Eli Lomo Asavtoni |
| 32. "Danse Cubaine"                      | Fuentes               |
| 33. "Novelette"                          | Bird                  |
| 34. "Vision" (Poem)                      | Verdalle              |
| 35. "Hymn to the Sun" (from Le Coq D'Or) | Rimsky-Korsakoff      |
| 36. Humoreske                            | Holy                  |
| 37. Poem (For Harp Ensemble)             | Pinto                 |
| 38. Invocation                           | Paganucci             |
| 39.                                      |                       |
| 40.                                      |                       |
| 41.                                      |                       |
| 42.                                      |                       |

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# Allegro Maestoso

HARP

MARGARET HOBERG

Allegro ma molto Maestoso

*8va*

*2*

*cresc. - e - rit. -*

*f a tempo*

*ff*

*allarg.*

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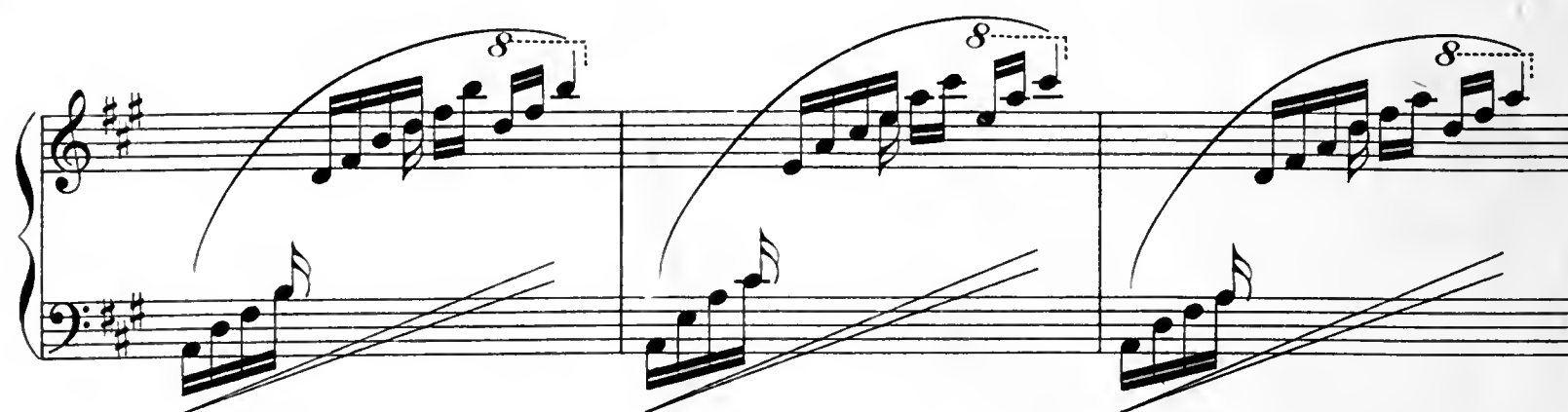
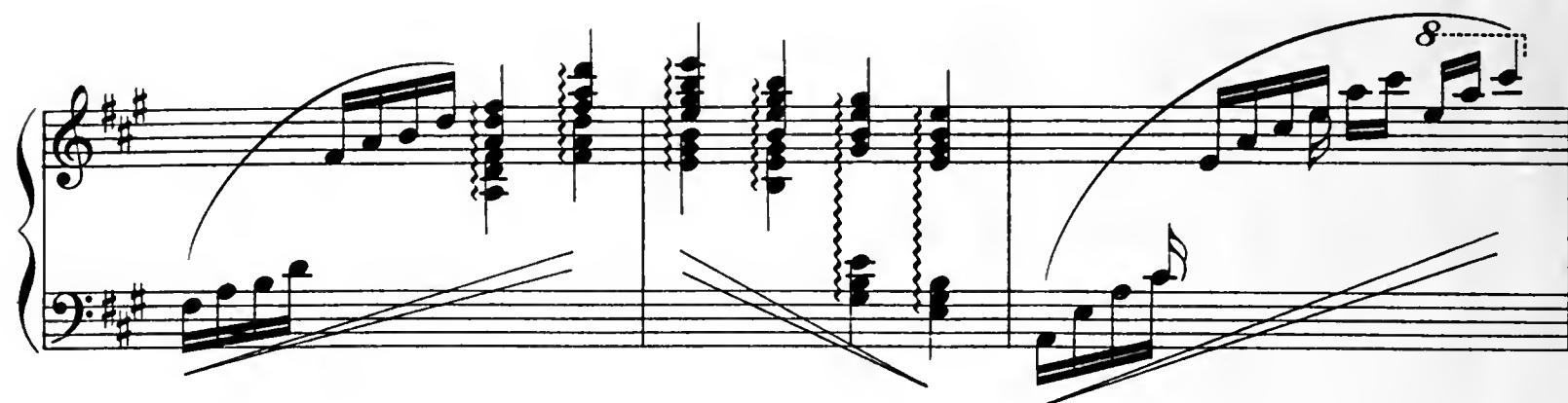
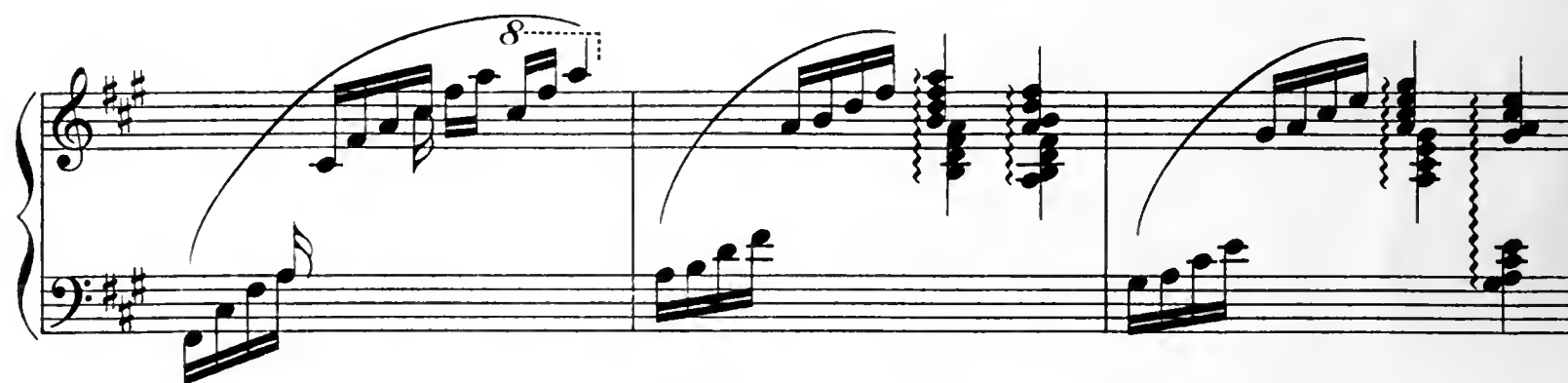
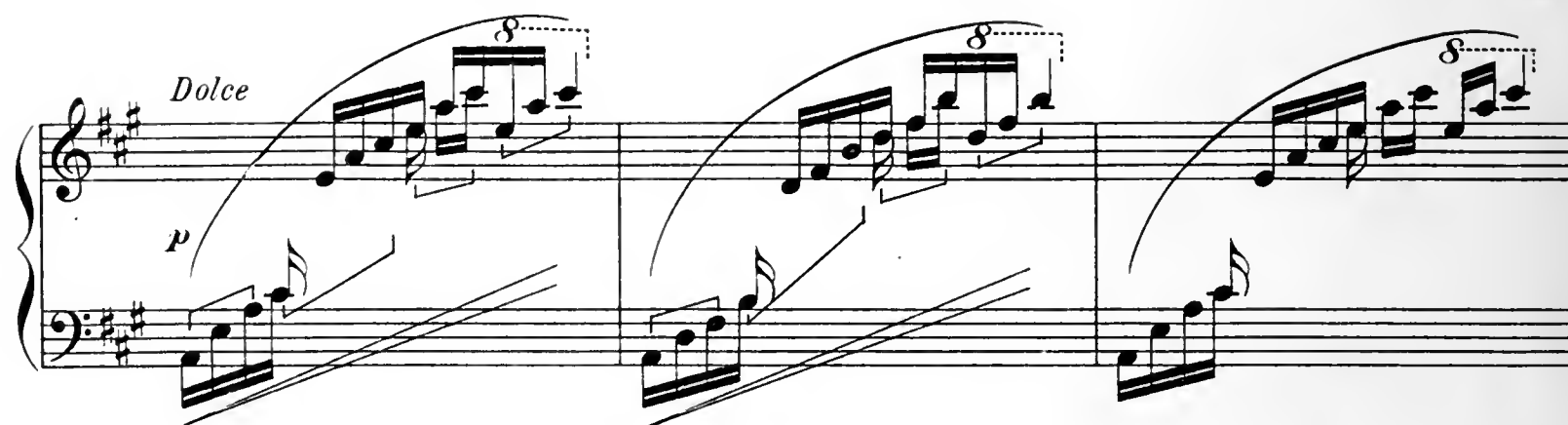
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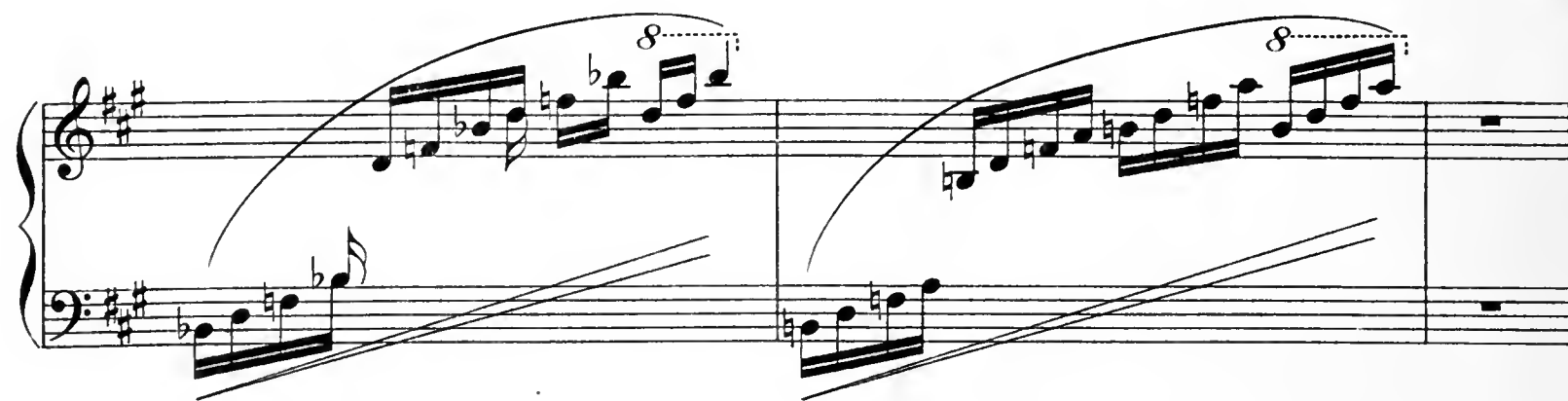
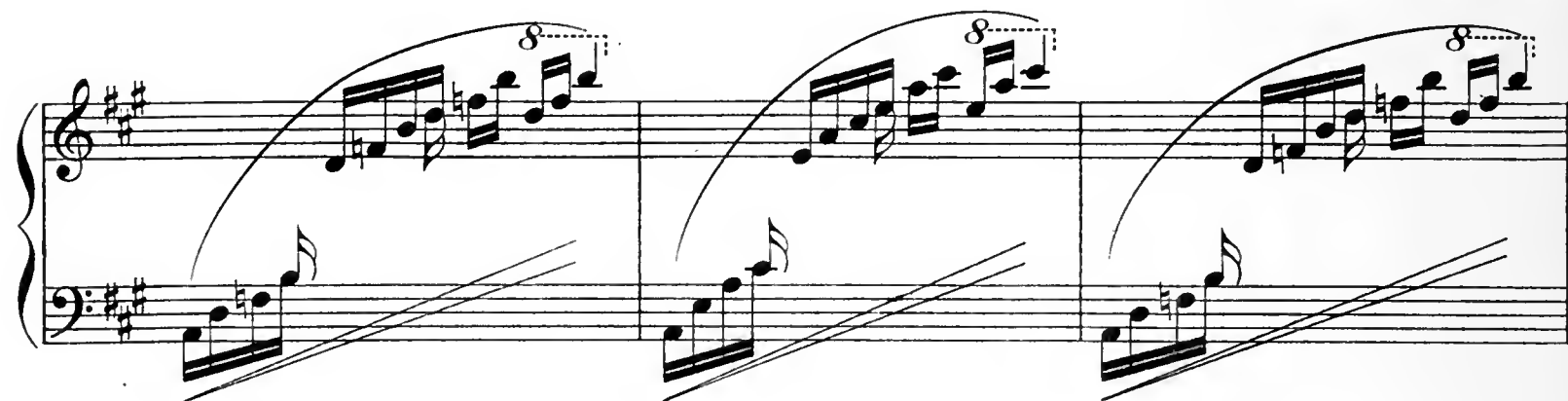
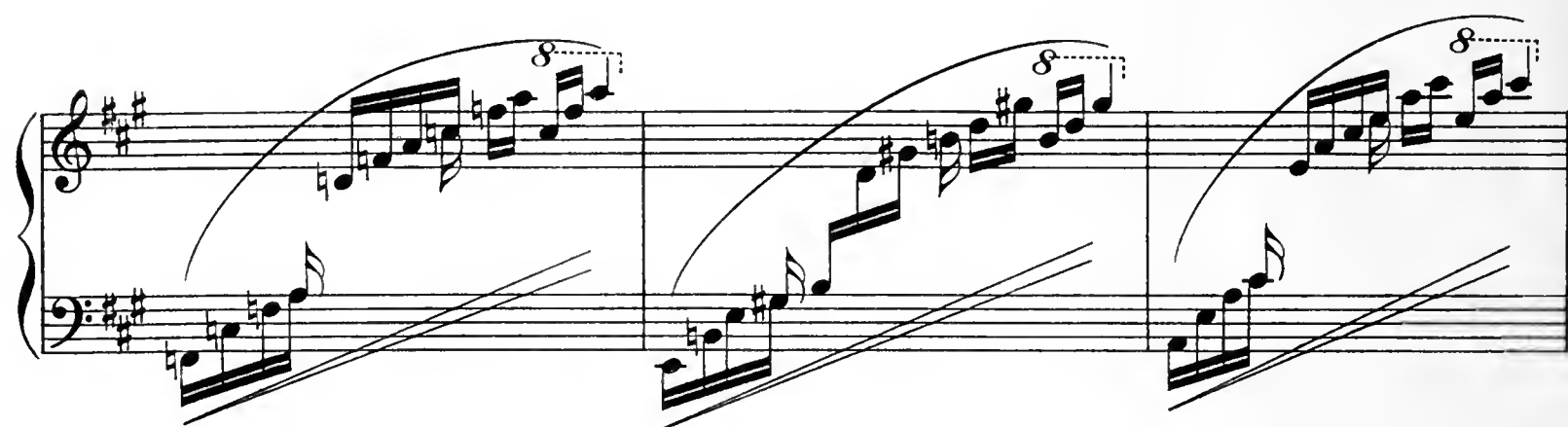
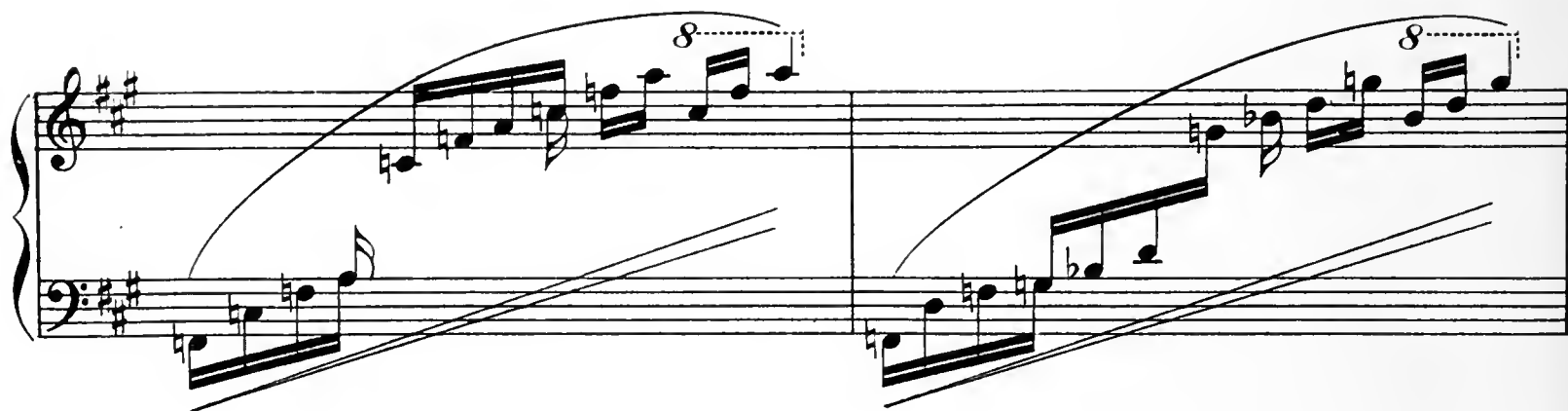
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Come I<sup>o</sup>

*p cresc.* - - - *allarg.* - - -

Tempo I

*f*

*ff*

*ff*

*8va* *8va* *8va*

*largamente*

*8va* *8va* *ff* *8va*

\* May be played an octave higher ad libitum

Allegro maestoso 4





# Allegro Maestoso

MARGARET HOBERG

Allegro ma molto Maestoso

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*dolce*

4

4

4

*pp*

*p sempre*

*cresc.*

*f*

*dim.*

*Come Io*

*mf*

*p*

*cresc.*

*allarg.*

Tempo I

The first system of musical notation for piano, consisting of three staves. The top two staves are joined by a brace on the left. The key signature has two sharps (F# and C#). The first staff contains a series of chords and arpeggiated figures. The second staff contains a series of chords and arpeggiated figures. The third staff contains a series of chords and arpeggiated figures. A dynamic marking *f* is placed below the first staff.

The second system of musical notation for piano, consisting of three staves. The top two staves are joined by a brace on the left. The key signature has two sharps (F# and C#). The first staff contains a series of chords and arpeggiated figures. The second staff contains a series of chords and arpeggiated figures. The third staff contains a series of chords and arpeggiated figures. Dynamic markings *mf* and *cresc.* are placed below the third staff.

The third system of musical notation for piano, consisting of three staves. The top two staves are joined by a brace on the left. The key signature has two sharps (F# and C#). The first staff contains a series of chords and arpeggiated figures. The second staff contains a series of chords and arpeggiated figures. The third staff contains a series of chords and arpeggiated figures. Dynamic markings *allarg.* and *ff* are placed below the third staff.



# Allegro Maestoso

Violin

MARGARET HOBERG

Allegro ma molto Maestoso

8

*f*

*ff*

*allarg.*

*dolce*

*p*

*p*

*p*

*cresc.*

*f*

*mf*

*Tempo I*

7

*f*

*piu f*

*mf*

*cresc.*

*8va*

*allarg.*

*ff*

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# HARP SOLO'S

- |  |  |
|--|--|
| <p>1. Butterflies . . . . . <i>Verdalle</i></p> <p>2. Valse Caprice . . . . . <i>Snoer</i></p> <p>3. Idyl—Moment Musical . . . . . <i>Loukine</i></p> <p>4. Intermezzo Romantic . . . . . <i>Kastner</i></p> <p>5. Serenade Capricciosa . . . . . <i>Pinto</i></p> <p>6. The Faïres Dream . . . . . <i>Robinson</i></p> <p>7. Fantasia (Last Rose of Summer) . . . . . <i>Schuetze</i></p> <p>8. Paraphrase—Robin Adair . . . . . <i>Pinto</i></p> <p>9. Scherzo—Reves—Apré le Bal . . . . . <i>Bousque</i></p> <p>10. Tarantella in C minor . . . . . <i>Naderman-Pinto</i></p> <p>11. Petite Fantasia—(Last Rose of Summer) . . . . . <i>Pinto</i></p> <p>12. Paraphrase—Nearer My God to Thee . . . . . <i>Mason</i></p> <p>13. One Sweet Solemn Thought . . . . . <i>Ambrosio</i></p> <p>14. Spring Thought . . . . . <i>Schuetze</i></p> <p>15. Berceuse . . . . . <i>Sodero</i></p> <p>16. Evening Hour . . . . . <i>Standing</i></p> <p>17. Petite Petrouille . . . . . <i>Seibert</i></p> <p>18. Vision . . . . . <i>Verdalle</i></p> <p>19. Lullaby—Berceuse . . . . . <i>Kastner</i></p> <p>20. Souvenir d'Italie—Petite Barcarolle . . . . . <i>Di Stefano</i></p> <p>21. Dance Characteristic . . . . . <i>Savasto</i></p> <p>22. "Heather Bells" . . . . . <i>Hamilton</i></p> <p>23. Dance of the Nymphs . . . . . <i>Seibert</i></p> <p>24. Fantasia Canadien . . . . . <i>Bambrick</i></p> <p>25. Preludio in D flat . . . . . <i>Loukine</i></p> <p>26. La Mandolinata . . . . . "</p> <p>27. Intermezzo . . . . . "</p> <p>28. Fantasia—Sur Kjerulf Berceuse . . . . . <i>Pinto</i></p> <p>29. Petite Paraphrase Facile—(Sur une melodie Tyrolienne) . . . . . "</p> <p>30. Petite Berceuse . . . . . "</p> <p>31. At the Brook . . . . . <i>Loukine</i></p> <p>32. Impromptu . . . . . "</p> <p>33. The Squirrel . . . . . <i>Togerson</i></p> <p>34. The Lake Scene . . . . . <i>Pinto</i></p> <p>35. "Sunset" . . . . . <i>Pinto</i></p> <p>36. The Daisy—Valse Caprice . . . . . "</p> <p>37. Impromptu . . . . . "</p> <p>38. Dancing Shadows . . . . . <i>Standing</i></p> <p>39. Barcarolle—Tales of Hoffman . . . . . <i>Seydel</i></p> <p>40. Caprice . . . . . <i>Pinto</i></p> <p>41. The Violet . . . . . "</p> <p>42. Russian Folk Melody—(Song of the Boatmen of Volga) . . . . . <i>Hass</i></p> <p>43. Etude de Concert . . . . . <i>Seydel</i></p> <p>44. Prelude . . . . . <i>Loukine</i></p> <p>45. At the Spring . . . . . <i>Pinto</i></p> <p>46. "The Rosemary" . . . . . "</p> <p>47. The Lily . . . . . "</p> <p>48. Pastoral Reverie . . . . . "</p> <p>49. "Autumn Thought" . . . . . <i>Loukine</i></p> <p>50. Intermezzo—from the "Idealist" . . . . . <i>Pinto</i></p> <p>51. Etudes—Six Petite Canons . . . . . <i>Togerson</i></p> <p>52. Scherzo . . . . . <i>Sodero</i></p> <p>53. Rondo Capriccioso . . . . . <i>Cella</i></p> <p>54. The Wooden Shoe Dance—(for the Clark Irish Harp) . . . . . <i>Rogers</i></p> <p>55. Gavotte Antique "PYTHAGORA" . . . . . <i>Garagusi</i></p> <p>56. The Nymphs . . . . . <i>Schildkret</i></p> <p>57. L'Elegante—Polk Caprice . . . . . <i>Lapitino</i></p> <p>58. Valse Me'odieuse . . . . . <i>Pinto</i></p> <p>59. Paraphrase—"Believe Me If All Those Endearing Young Charms" . . . . . "</p> <p>60. Réverie . . . . . <i>Holy</i></p> <p>61. Pensiero Lontano . . . . . <i>Cella</i></p> <p>62. Oriental . . . . . <i>Nicoletta</i></p> <p>63. A Winter Tale . . . . . <i>Davis</i></p> <p>64. Impression . . . . . <i>Sodero</i></p> <p>65. Le Matin . . . . . <i>Di Stefano</i></p> <p>66. FUGA—(a) Allegro mod.—(b) Mod. quasi And.—(c) Allegro . . . . . <i>Quintile</i></p> <p>67. Valse caprice . . . . . <i>Lapitino</i></p> <p>68. Peace Dance (for the Clark Irish Harp) . . . . . <i>Pinto</i></p> <p>69. RHAPSODY No. 1—(The Irish) Introducing (3) popular melodies</p> <p style="padding-left: 20px;">1. Killarney.</p> <p style="padding-left: 20px;">2. The Harp That Once Through TARA'S HALL.</p> <p style="padding-left: 20px;">3. Believe Me, If All These Endearing Young Charms.</p> <p>70. ALBUM OF OLD MASTERS.</p> <p>71. Corale . . . . . <i>Palestrina</i></p> <p>72. Galiarde . . . . . <i>Frescobaldi</i></p> <p>73. Preludio . . . . . <i>Scarlatti</i></p> <p>74. Giga . . . . . <i>Durante</i></p> <p>75. Tema con variazione . . . . . <i>Corelli</i></p> <p>76. Gavotte . . . . . <i>Zipoli</i></p> <p>77. Pastorale . . . . . <i>Pergolese</i></p> <p>78. Allegro . . . . . <i>Turino</i></p> <p>79. Andantino . . . . . <i>Cimarosa</i></p> <p>80. Minuetto . . . . . <i>Pagnani</i></p> <p>81. Prayer from "Otello" . . . . . <i>Suerth</i></p> <p>82. Caprice . . . . . <i>Nicoletta</i></p> <p>83. Clear Sky—(Douce Eclacie) . . . . . <i>Achard-Prothin</i></p> <p>84. Evening (Berceuse) . . . . . <i>Davis</i></p> <p>85. Impromptu Caprice . . . . . <i>Quintile</i></p> | <p>86. The Lily (from the Floral Suite) . . . . . <i>Pinto</i></p> <p>87. Danza Fantastica . . . . . <i>Cella</i></p> <p>88. Petite Dance Antique—(for the Clark Irish Harp) . . . . . <i>Pinto</i></p> <p>89. { Poem Erotique . . . . . <i>Grieg</i></p> <p style="padding-left: 20px;">Largo—(from Xerxes) . . . . . <i>Handel</i></p> <p style="padding-left: 20px;">Humoreske . . . . . <i>Dvorak</i></p> <p>90. { Souvenir . . . . . <i>Drda</i></p> <p style="padding-left: 20px;">Traumerie . . . . . <i>Schumann</i></p> <p style="padding-left: 20px;">Farewell . . . . . <i>Beethoven</i></p> <p>91. { Salut d'Amour . . . . . <i>Elgar</i></p> <p style="padding-left: 20px;">Minuet—(Grandmother) . . . . . <i>Grieg</i></p> <p style="padding-left: 20px;">Musical Moment . . . . . <i>Schubert</i></p> <p>92. { Chant sans paroles . . . . . <i>Tschaikowski</i></p> <p style="padding-left: 20px;">Berceuse—(from Jocelyn) . . . . . <i>Godard</i></p> <p style="padding-left: 20px;">Ronde d'Armour . . . . . <i>Westerhout</i></p> <p>93. { Melody in F . . . . . <i>Rubinstein</i></p> <p style="padding-left: 20px;">Madrigale . . . . . <i>Simonetti</i></p> <p>94. { Spring Song . . . . . <i>Mendelssohn</i></p> <p style="padding-left: 20px;">Calm at Sea . . . . . <i>Schubert</i></p> <p style="padding-left: 20px;">Minuet in E . . . . . <i>Mozart</i></p> <p>95. { Adagio Sostenuto (from the Moonlight Sonata) . . . . . <i>Beethoven</i></p> <p style="padding-left: 20px;">Song of India . . . . . <i>Rimsky-Korsakov</i></p> <p style="padding-left: 20px;">Prelude in C minor . . . . . <i>Chopin</i></p> <p>96. { Nocturne—Op. 9 No. 2 . . . . . <i>Chopin</i></p> <p style="padding-left: 20px;">Evening Star . . . . . <i>Wagner</i></p> <p style="padding-left: 20px;">Andante . . . . . <i>Haydn</i></p> <p>97. Air—(from Samson and Delilah) . . . . . <i>Saint-Saens</i></p> <p style="padding-left: 20px;">(My Heart at Thy Voice)</p> <p>98. Miniature Suite—(for Clark Irish Harp) . . . . . <i>Pinto</i></p> <p>99. Valse Caprice in D flat . . . . . <i>Massino</i></p> <p>100. Suite—"Adirondacks Sketches" . . . . . <i>Pinto</i></p> <p>101. Suite—"Romantic" . . . . . "</p> <p>102. Suite—"Floral Thoughts" . . . . . "</p> <p>103. Mazurka de Concert . . . . . <i>Carlo Sodero</i></p> <p>104. Ella Wheeler Wilcox Poem, "The Harp" (Music setting for Harp Solo) . . . . . <i>Lapitino</i></p> <p>105. Impromptu in Fa Minore . . . . . <i>Carlo Sodero</i></p> <p>106. Legende . . . . . <i>Quintile</i></p> <p>107. Nocturno . . . . . <i>Shaw</i></p> <p>108. Xmas Carol (Holy Night) Arr. (For the Clark Irish Harp) . . . . . <i>Pinto</i></p> <p>109. Legende . . . . . <i>Domenico-Sodero</i></p> <p>110. Suite No. 1 . . . . . <i>Shaw</i></p> <p style="padding-left: 20px;">(a) Prelude (Ricordanza)</p> <p style="padding-left: 20px;">(b) Poem (Cyclamen)</p> <p style="padding-left: 20px;">(c) Scherzando</p> <p>111. Cing Petite Preludes Intimes . . . . . <i>Salzedo</i></p> <p style="padding-left: 20px;">(a) Tenderly Emoted</p> <p style="padding-left: 20px;">(b) Dreamingly</p> <p style="padding-left: 20px;">(c) Profundly Peaceful</p> <p style="padding-left: 20px;">(d) In Self-Communion</p> <p style="padding-left: 20px;">(e) Procession-Like</p> <p>112. Theme with Variations . . . . . <i>Nadermann</i></p> <p style="padding-left: 20px;">(For the Irish or Concert Harp)</p> <p>113. Suite No. 1 . . . . . <i>Cella</i></p> <p style="padding-left: 20px;">(a) Serenade</p> <p style="padding-left: 20px;">(b) Reverie</p> <p style="padding-left: 20px;">(c) Bagatelle</p> <p>114. Poem (for ensemble of harps) . . . . . <i>Pinto</i></p> <p>115. Suite No. 1 . . . . . <i>Snoer</i></p> <p style="padding-left: 20px;">(a) Andante Religious</p> <p style="padding-left: 20px;">(b) Reverie</p> <p style="padding-left: 20px;">(c) Valse Lente (in D flat)</p> <p>116. Suite No. 2 . . . . . <i>Snoer</i></p> <p style="padding-left: 20px;">(For the Irish or Concert Harp)</p> <p style="padding-left: 20px;">(a) Andante Pastorale</p> <p style="padding-left: 20px;">(b) Theme with Variations</p> <p style="padding-left: 20px;">(c) Intermezzo</p> <p style="padding-left: 20px;">(d) Petite Valse Lento</p> <p>117. Petite Suite "Oriental Colors" . . . . . <i>Di Stefano</i></p> <p style="padding-left: 20px;">(a) Danse "Arabe"</p> <p style="padding-left: 20px;">(b) Chanson Orientale</p> <p style="padding-left: 20px;">(c) Hindoo Dance</p> <p>118. "Suite Religioso" . . . . . <i>Arr. Pinto</i></p> <p style="padding-left: 20px;">(a) Come Ye Disconsolate</p> <p style="padding-left: 20px;">(b) Silent Night</p> <p style="padding-left: 20px;">(c) Abide With Me</p> <p style="padding-left: 20px;">(d) Nearer My God to Thee</p> <p style="padding-left: 20px;">(e) Old Hundred</p> <p style="padding-left: 20px;">(f) Adeste Fideles</p> <p style="padding-left: 20px;">(g) See the Conquering Hero Comes }</p> <p>119. Sketches of the Black Forest . . . . . <i>Krueger</i></p> <p style="padding-left: 20px;">"No. 1—Scene at the Brook"</p> <p style="padding-left: 20px;">"No. 2—The Lake"</p> <p style="padding-left: 20px;">"No. 3—The River"</p> <p>120. Five Preludes . . . . . <i>Loukine</i></p> <p>121. Album No. 2 . . . . . <i>Selected</i></p> <p>122. Album No. 3 . . . . . <i>Selected</i></p> <p>123. . . . .</p> <p>124. . . . .</p> <p>125. . . . .</p> |
|--|--|